



THE FACULTY OF MUSIC

PRESENTS

THE UNIVERSITY OF TORONTO
SYMPHONY ORCHESTRA

Victor Feldbrill, *Conductor*

SATURDAY, FEBRUARY 26, 1977

8:30 p.m.

MACMILLAN THEATRE, EDWARD JOHNSON BUILDING

PROGRAM

Cassiopeia

Toru Takemitsu
(1971)

Entrance
Scene
Solo
Scene

David Kent, percussion

Cassiopeia was especially composed for and dedicated to Tsutomu Yamashita, a percussionist whose unique and flamboyant style is evident in the soloist's part. The work was first performed at the Ravinia Festival in July 1971 with Yamashita and the Chicago Symphony Orchestra conducted by Seiji Ozawa. No doubt the work was inspired by the constellation of the same name, as the 'W' formed by five stars directs the position of the solo percussionist in relation to the four groups of winds and percussion around him. Cassiopeia is divided into four parts: entrance, scene, solo, scene. The closely related outer parts frame the inner ones, giving a preparation for the central solo of the percussionist. While Takemitsu's firm rooting in the artistic tradition of Japan is evident in his music, it may also be said that he created a school of his own. In this piece, superimposed layers of striking orchestral colour create a 'stream of sounds' that is characteristic of the composer's music. Although this is the Canadian premiere of Cassiopeia, it was also performed by the Boston Symphony in November, 1971, with Ozawa conducting and percussionist John Wyre as soloist.

David Kent

INTERMISSION

Symphonie Fantastique, Op. 14

Hector Berlioz

Rêveries. Passions
Un Bal
Scène aux champs
Marche au Supplice
Songe d'une nuit de Sabbat

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin

Maureen Adams, White Rock, B.C.
Angelo Calcafuoco, Sault Ste. Marie
Gisèle Dalbec, Cornwall
Blaine Denning, Jackson, Mich.
Gwendolyn Dunlop, St. John, N.B.
Monica Duschênes, Montreal, P.Q.
Abigail Evans, West Hill
Michael Ferguson, Markham
Ermanno Florio, Toronto
John Mark Friedman, Beaconsfield, P.Q.
Julianne Goldberg, Toronto
Wesley Harris, Erin
Lorenz Hasler, Turkenbund, Switz.
Yoko Kagawa, Toronto
Sonia Klimasko, Hamilton
Janet Krause, Windsor
Valerie Legge, Toronto
Giuseppe Lombardo, Mississauga
John Lowry, Edmonton, Alta.
Anne McRuer, Ottawa
Greg Olsson, Edmonton, Alta.
Julie Parcells, Decatur, Ga.
Adele Pierre, Edmonton, Alta.
Wendy Rose, Montreal, P.Q.
Janet Sangwine, Coquitlam, B.C.
Peter Stryniak, Toronto
Marianne Urke, Toronto
Grace Whang, Sault Ste. Marie
George Willms, Windsor

Viola

Andrea Creech, Vancouver, B.C.
Walter Curtin, Toronto
Marlene Dankiw, Toronto
Steven Dann, Vancouver, B.C.
Annemarie Hamburger, Toronto
Pamela Inkman, Agassiz, B.C.
Valerie Kuinka, Toronto
Janet Langley, St. Catharines
Arnold MacPherson, Toronto

Douglas McNabney, Toronto
Ivars Taurins, Toronto
Burt Wathen, St. John, N.B.

Cello

Lindsay Burrell, Vancouver, B.C.
Carol Higa, Honolulu, Hawaii
Myles Jordan, Toronto
Michael Jozefacki, Toronto
Helen Kopek, Vancouver, B.C.
Dorothy Lawson, Toronto
Stephen Lawson, West Hill
Mayda Narvey, Winnipeg, Man.
John Payzant, Toronto
Peter Rapson, Toronto
Martin Shaver, London
Lala Stapells, Toronto
Kathleen Ure, Toronto
Olga Van Kranendonk, Toronto

Double Bass

Grace Bridgman, Toronto
Tim Dawson, Sherwood Pk., Alta.
Catherine Loftin, Toronto
Stephen McLellan, Toronto
Luc Michaud, Quebec, P.Q.
Raymond Radkowski, Toronto
Brian Robinson, Toronto
David Ruby, Toronto
Lena Turofsky, Toronto
Viiu Varik, Toronto

Flute

Eileen Fawcett, Burlington
Kerry Rittich, Toronto
Robin Russell, Yorkton, Sask.
Fiona Wilkinson, Toronto

Oboe, English Horn

Shelley Heron, Huntsville
Karen Rotenberg, Toronto
Garry Welwood, Toronto

Clarinet, Bass Clarinet, E^b Clarinet

JoAnn Crook, Ft. Saskatchewan, Alta.
Rita Greer, Sovereign, Sask.
Richard Hornsby, Ottawa
Terry Storr, Toronto
Don Stout, Vancouver, B.C.

Bassoon, Contra-Bassoon

Brenda Adams, Calgary, Alta.
Kevin Bailey, Brockville
Benson Bell, Grand Prairie, Alta.
Elizabeth Brickenden, Beaconsfield, P.Q.
Paul Buttemer, West Hill

Horn

Mary Fearon, Edmonton, Alta.
Ronald George, N. Vancouver, B.C.
Leah Glover, Woodview
Sandra Horsburgh, Toronto
Gary Pattison, Toronto

Trumpet

Kevin Gamble, Toronto
Mary Ann Lucas, Willowdale
James Spragg, Aurora
Tim Watson, Peterborough

Trombone

David Boyd, Ottawa
Christopher Buller, Toronto
Robert John McPherson, Edmonton, Alta.
Wayne Parker, Kingston

Tuba

Greg Irvine, Middleton, N.S.
Jane Noyes, Ancaster

Percussion, Timpani

David Kent, Toronto
Kevin Little, Peterborough
Michael Perry, Willowdale
Donald Philip, Scarborough
Glenn Price, Toronto

Harp

Nora Bumanis, Toronto
Jo-Ann Weisbarth, Toronto

Celesta

Philip Thomson, St. John, N.B.

Guitar

Peter McAllister, Barrie

Orchestra Manager/Librarian

Tim Watson

An Episode in the Life of an Artist

The following program must be distributed among the audience when ever the Symphonie fantastique is played dramatically and it is followed by the lyric monodrama Lélio, which ends and completes the episode in the life of an artist. When such a performance is given, the orchestra must be invisible and placed on the stage of a theatre behind the lowered curtain.

When the symphony is given by itself in a concert, these directions are superfluous and strictly speaking, the distribution of this program may be dispensed with. In such cases it is only necessary to retain the titles of the five movements. The composer indulges himself with the hope that the symphony will, on its own merits and irrespective of any dramatic aim, offer an interest in the musical sense alone.

Program of the Symphony

A young musician of an unheathily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he has taken, too weak to cause death, throws him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, feelings, and memories are translated, within his sick brain, into the form of musical thoughts and images. Even the beloved one has taken the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

1st Movement / Dreams-Passions

At first he thinks of the uneasy and nervous condition of his soul, of somber longings, of depression and joyous elation without any recognisable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love with which she suddenly inspired him, his almost insane anxiety of mind, his raging jealousy, his reawakening love, his religious consolation.

2nd Movement / A Ball

At a ball, amidst the confusion of a brilliant festival, he finds the loved one again.

3rd Movement / In the Country

On a summer evening in the country, he hears two shepherd-lads who play the ranz des vaches (the tune used by the Swiss to call their flocks together) in alternation. This pastoral duet, the setting, the soft whisperings of the trees stirred by the wind, some prospects of hope recently made known to him--all these sensations unite to impart an unaccustomed repose to his heart and to lend a smiling color to his imagination. And then she appears once more. His heart stops beating, painful forebodings fill his soul. "If she should prove false to him!" One of the shepherds resumes the melody, but the other no longer answers...Sunset...distant rolling of thunder...loneliness...silence.

4th Movement / March to the Scaffold

He dreams that he has murdered his beloved, that he has been condemned to death and is being led to the scaffold. The procession advances, accompanied by a march that is alternately sombre and wild, brilliant and solemn, in which the sound of heavy steps follows without transition upon the most tumultuous outbursts. At last the fixed idea returns for a moment as the last thought of love is cut short by the fatal stroke.

5th Movement / Dream of a Witches' Sabbath

He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to assist at his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The beloved melody is heard again but it has lost its noble and shy character; it has become a vulgar, trivial and grotesque dance-tune. She it is, who comes to attend the witches' meetings. Howls of joy greet her arrival...She joins the infernal orgy...Bells toll for the dead, a burlesque parody of the Dies irae. The witches' round-dance. The dance and the Dies irae are heard at the same time.

Hector Berlioz

David Kent is in the final year of the Bachelor of Music in Performance Course. A student of Russell Hartenberger, he was the recipient of the 1976-77 Percy Faith award given by the Faculty of Music.

Next Event: University of Toronto Symphonic Wind Ensemble,
Sunday, February 27, 1977, 3:00 p.m. McMillan Theatre.